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limitations, for there is in all art the unattainable) had prospered ; they did work which will live.

The men I speak of are Alfred Stevens, the sculptor of the Wellington Monument in St. Paul's, than whom England has had no more thoroughly accomplished artist, and David Scott, the great Scottish painter. Unsuccessful shall we call these men ? Their work lives and will live. How much will live, how much is worth living of the work of some "successful" contemporaries ?

—N. A.

PICTURE PRICES.

NOBODY can gainsay the reflections in the December ART UNION upon the custom that obtains with many artists, of naming one price for a picture, and accepting a lower one when offered ; the arguments used were good ones, but, like most questions, there is also something to be said upon the other side—not in defense of the theory, which is sound, but in extenuation of the practice, which is not an unmixed evil. If the artists were backed by comfortable balances in the banks, the settlement of the matter would be in their own hands ; but when the landlord, the butcher and the baker are clamoring for unpaid accounts, or when the summer's country studies are at stake, what is an artist to do except to make the sacrifice ? He accepts the offered relief and hopes for better luck the next time.

A single man knows just how much it is worth while to endure for a principle of mere business expediency ; but an artist with a needy family has no choice.

It is not alone in this country and with artists that this practice obtains, but all over the world, and with all classes of men, when they must have money or go to the wall.

Very few of our artists place exorbitant first prices on their works, prices which, if obtained, would give them the average incomes of other professional men; but no prices could be named that would be low enough to secure them from still lower offers from some buyers, although the majority of these, as shown by the sales book of the Academy, pay the published prices or let the pictures alone.

The question is not a new one, but one that has been discussed for years by the artists, and there seems to be no help for it except in a demand for pictures at least equal to the supply.

—X.

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The Committee of the *Chambre*, relative to artistic property, has completed the consideration of the proposition of M. Bardoux, and has adopted its main features, which provide that, upon the complaint of the interested parties, any person will be punished who knowingly reproduces or imitates a work of art, even by a different art, or for industrial uses. M. Bardoux has been instructed to prepare a new draught of his proposition, which shall embody also the opinions expressed by some of the members of the Committee.

THERE will be no illustrated catalogue at the New Orleans Exposition. A souvenir album of 100 photogrammes of the "most popular" works is promised instead.

TURNER.

IT is a well-known fact that during the later years of his life Turner was unable to sell a large number of his pictures, although he seldom asked for them a higher price than the modest two hundred guineas, which was considered in those days a sum of money considerably beyond the market value of the artist's work. A certain Scotch gentleman named Monroe, a famous collector of pictures, enjoying an income of from twenty-five to thirty thousand a year, greatly admired Turner's genius, and finding him one day sitting solitary in his gallery, surrounded by some of his finest works, for which he had tried in vain to find purchasers, Monroe suddenly determined to make the artist an offer of a certain sum for the whole collection. "Let me have all these," he said, "and I will write you at once a draft for £25,000. Will you agree to that ?"

Turner appeared not altogether displeased at this offer, but told his friend to go and walk about the streets for half an hour or so, and at the end of that time, to come back for his decision. This Monroe accordingly did, but at the end of the half hour, greatly to his disappointment, Turner answered him in the negative, refusing to part with his pictures even for a sum which, at that time, would be considered a very large one. Eight or nine of Turner's finest works were among those which Mr. Monroe would gladly have purchased with his £25,000, but as these identical pictures have since become the property of the National Gallery, the admirers of Turner will no doubt rejoice that the Scotch collector was so unsuccessful in his generous bid.—*Pall Mall Budget*.

AN ANECDOTE.

WE print the following "original" anecdote, omitting the names, although we have a faint suspicion of having frequently met the same "old Joe" in a different dress :—

Said an indignant artist one day to the editor of one of our prominent journals, "Mr. ——, why do you allow such an ignoramus as —— to write about art !" "What ! doesn't he write well about it ?" was the reply. "Write well about it ! he knows no more about art than a Hottentot." "Well that is extraordinary, for I've tried him on religion, literature, prize-fights, murders, and indeed everything else, and have found him a complete failure ; but, believing that every man must be good for something, and as he had never been tried on art, I thought he must surely know something about that."

—B.

It is announced that the Royal Museum of Berlin has just purchased, at the fabulous price of twelve hundred and fifty thousand francs (\$250,000), the famous portrait of Holzschuher, by Albert Durer, until recently exhibited in the Musée Germanique, of Nuremberg; but this picture is an infinitely cheaper bargain than "The Electoral Commission" at \$15,000, or the "Gen. Thomas" at \$10,000, which Congress is being extensively lobbied to purchase for our own national "Chamber of Horrors."